

IN THE WORLD OF THE WORDLESS DRAMA



ADA MEADE IN "KATINKA"

WILLIAM DE MILLE finds that the great inspiration which comes to writers for motion pictures is in the knowledge of the size of their great audience.

"In the year 1915 there were roughly 2,000,000 paid admissions to the moving picture theatres of the United States," said Mr. De Mille recently when he was interviewed at the studios of the Lasky company. "This means an average attendance of twenty-nine times per year for every man, woman and child in the country—or once a week for half the population of the country. Figures like these imply a great responsibility on the part of those who supply this tremendous demand, and men are now entering the field who are by training and artistic qualification to accept the responsibility."

"As the new art of the photodrama develops it will differentiate itself more and more from the 'spokesmen' of certain zealous partisans of the older art. During the past year the photoplay has been getting closer to the spoken play in order to acquire certain elements of dramatic construction, but having acquired them it will, from now on, move along its own line of development, and the photoplay of the future will be even less like the drama than the photoplay of the past. The photoplay is too big to be dominated by a small group of men as the theatre has been. In its development it will reflect more truly than the drama the ideals of the mass, because the photodrama is not subject to local opinion; it needs no Broadway verdict, and is quite independent of the opinion of New York, the least American of any city in America."

To-night at Carnegie Hall and to-morrow afternoon at the Candler Theatre Burton Holmes will give "The Panama-Pacific Exposition," the fourth of his series of "Travelogues." This subject has proven in other cities to be as popular as his talks on the Panama Canal, which he gave several seasons ago. The Panama-Pacific Exposition to be given to-night and to-morrow afternoon is more beautiful pictorially because of the wonderful coloring of the exposition itself, which has been faithfully and beautifully reproduced in Mr. Holmes' scenes. While his motion pictures bring to life the principal scenes of activity in and about the exposition grounds, including the marvellous flights of Art Smith in his wizard aeroplane, the reception of the Liberty Bell, the parade of the Shriners and the amazing electrical displays of illumination of the various buildings, the searchlights and scintillations.

Under the general title "South America," E. M. Newman, the traveler and lecturer, will present his annual series of travel talks at Carnegie Hall on the five Sunday evenings beginning February 27. The opening subject, "Brazil and Rio de Janeiro," is to be followed by "Argentina and Buenos Aires," "Chile via the Straits of Magellan," "Peru, the American Southwest," and "Bolivia, Costa Rica, Panama."

The data and still and motion pictures obtained during his six months journey last spring and summer will convey to Mr. Newman's audiences a comprehensive idea of everything of interest on the great Latin American continent, including the unequalled grandeur of scenery in the Andes and along both the east and west coasts, the life of the people and of the strange Indian tribes and particularly the commercial and economic phases which are now of such moment.

Frank Losee, who has been playing John Whitcomb, Denman Thompson's great role in the Famous Players Film Company's adaptation of "The Old Homestead," has returned from West Swazey, N. H., where the old homestead farm and homestead are located. "It is a great farm," said Mr. Losee, "if you like farms. But I refuse to admit that there is any poetry in being forced to choose between dying of hunger and going to bed at 8 P. M. Nor do I sing the praises of the ubiquitous, wine-soaked innkeeper or any other such character. I am not sure which—that is upon conducting, wheezing or otherwise conducting themselves in a disorderly manner during the greater part of the night. No sooner does one become accustomed to the gossip of these scandal-mongers and snuggle down for the remainder of the night when the next calamity happens."

"Some bright-eyed, imaginative genius in the hen coop professes to see in the inky black Eastern sky a ray of sunlight, which he proceeds to herald abroad with his voice, as though he had a personal interest in the event. Then some other authority on the subject of sunrises in the neighboring coop, jealous of the fact that rooster No. 1 saw it first, starts a heated argument as to whether it is a real sunrise or not. Then all the roosters in the neighborhood take side in the discussion and the whole barnyard parliament goes into executive session. No sooner is the argument settled than some loving mother in the cow barn inquires long and loud for her offspring, which, being shut up in op-

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posite shed, tells its troubles to mama with all stops wide open. Mother meanwhile makes many emphatic remarks concerning the injustice of man made law that keeps the young and innocent calf from the protecting horns of its dotting parent.

"Peace"—there came a sigh of infinite relief from the actor—"then the dogs decide that all is not well. The information is spread for miles around with a speed and vociferousness that puts to shame the overworked methods of the late Paul Revere. Bedlam reigns supreme in dogdom until all are assured that it was a false alarm and that there are no British in sight."

"Do light really appears. Rooster No. 2 sarcastically explains to Rooster No. 1 the difference between real and imaginary sunrises and his remarks are supported by the entire company. That settles it. The farmhands tumble out, rattle the tin wash basin under your window and swap the latest jokes fresh from the barn. Then the pigs are fed and they fight riotously over the choice bits, using language that would make even a seasoned Broadway veteran blush.

"Give me the quiet life of Broadway every time," said Mr. Losee, "where there is no noise but an occasional street car bell and a Klaxon or two. That is the place for a good sound sleep."

MR. WALTER MORALIZES.

He Tells of the Philosophy of His Drama.

Eugene Walter, whose latest play, "Just a Woman," is at the Forty-eighth Street Theatre, admits that the idea underlying all of his plays has been the same. He wants to show that the physical deterioration of the present race of man in this country is owing to the condition under which he lives. He has therefore selected among the various causes alcoholism as being the most theatrically effective. This applies to Walter's former plays, "Underneath," "Paid in Full," "The East-End Way," "Fine Feathers," and to his present play, "Just a Woman."

"To my mind," says Mr. Walter, "so far as preparedness is concerned it is not so much a matter of guns and cannon but muscle and clean living. Every subway, every fat house, every clip that much from the physical exercise that is needed to keep a man's body and mind in a wholesome state. Every saddle and walking stick that is thrown away is replaced by an osteopath or massage."

"In winter a man ought to clean his own sidewalk, chop his own wood and do his own marketing. As it is he rolls out of bed, hurries to his breakfast table, rushes down to business, and instead of tramping home for an appetite he lets the bartender do the job for him. And with the slow deterioration of the body he allows artificial stimulation to bolster the body up from the barkeep to the osteopath, and if the victim seeks the standard of American manhood takes a toby. We are not suffering so much from bad patriotism as from bad stomachs. The fat is growing fatter, with the help of stimulants to help carry the weight; and the lean are growing leaner from the lack of clean living and clean food and the necessary stimulation of adulterated spirits to keep them at their job. Can



BELLE BAKER, COLONIAL THEATRE

TRIXIE FRIGANZA IN "TOWN TOPICS"

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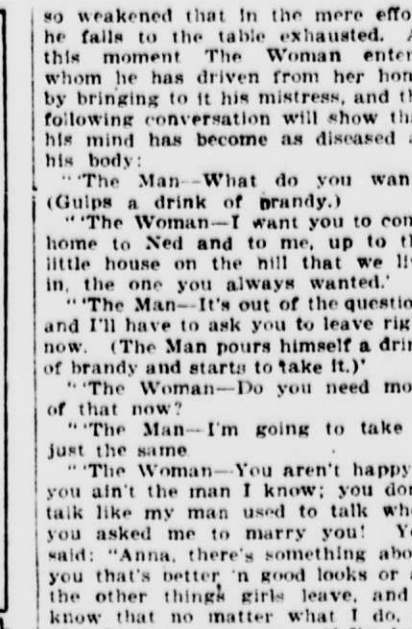
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